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BRONZE STATUETTE OF A HORSE
GREEK, ABOUT 470 B. C.

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
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IN MEMORIAM
CHARLES DYER NORTON

At a meeting of the Board of Trustees, held on March 19, 1923, the following memorial resolution on the late Charles D. Norton was adopted:

RESOLVED: That the Trustees of The Metropolitan Museum of Art have learned with profound regret of the death of their colleague, Charles Dyer Norton, at his home in this city March 6, at the age of fifty-one years, after an illness of two months. Although his official connection with the Museum had extended over a period of only three years, he had already shown himself a most valuable member of our Board and an enthusiastic worker in its behalf, with, as we hoped, a long career of useful service before him. He brought to the Museum his wide and rapidly increasing reputation as a man of affairs and an idealist in his conception of the duties which the citizen owes to

the public, both of which qualities promised to be of great importance in the future development of our institution.

He accepted his election as a Trustee in February, 1920, with the firm determination of being of help to the Museum in whatever direction he might be called upon to do so and, in spite of illnesses which followed, this determination was never relaxed, nor did it fail of accomplishment so far as lay in his power. He was elected a member of the Finance Committee at the time he became a Trustee, and was made its chairman two months later. He became a member of the Executive Committee in December, 1921, and during the three years of his trusteeship he was also a member of the Committees on Paintings and American Decorative Art as well as of several special committees.

Recognizing the great loss which the Museum and the City as a whole have suffered in his untimely death, we extend to his widow and his children our deep sympathy, with the assurance that we keenly share their sorrow.

AMERICAN HANDICRAFTS—
A COMING EXHIBITION

THE Exhibition of American Handicrafts organized and circulated by The American Federation of Arts, will be shown at the Museum in one of the Print Galleries, opening on May 5 and closing on June 3, both dates inclusive. The exhibition, although a small one, should prove of much interest. A more detailed account of it will be found in the May issue of the BULLETIN.

LOAN EXHIBITION OF ITALIAN
RENAISSANCE ART

A LOAN Exhibition of Italian Renaissance Art will be held in the Gallery of Special Exhibitions from May 8 to September 9, 1923, opening with a private view for members of the Museum on May 7. The exhibition will include paintings, sculptures, bronzes, furniture, majolica, and other works of Italian decorative art, dating from the fifteenth and sixteenth

centuries, and will present a general survey of the development of art in this great period. For the purposes of such an exhibition the splendid proportions of the large gallery used for special exhibitions are admirably adapted, and advantage will be taken of this opportunity to show in more spacious surroundings than are ordinarily possible certain large Renaissance paintings owned by the Museum. Through the generosity of the museums and the

life will remember how in 1842 at the age of twenty he left the family farm at Deerfield to become a painter; how he worked successively in Albany, in Boston, and in New York, where he enjoyed the society of a choice group of painters and writers who, because of his interesting mind and fine personality were glad to make him a familiar; how he painted many pictures, especially portraits, with indifferent financial success; and how, finally, the death of



TURKEY PASTURE BY GEORGE FULLER

many private collectors that are coöperating with us, this exhibition will be one of exceptional importance.

THE GEORGE FULLER EXHIBITION

READERS of the BULLETIN should be reminded of the opening on April 9, with a private view for the members, and the continuation through May 20, of the George Fuller Centennial Exhibition. Gallery 25, in which the exhibition is to be held, will contain something above thirty paintings. Most of these represent Fuller's mature style, that is to say, the style which he developed when the necessity arose in the winter of 1875-76.

Those who know the outlines of Fuller's

his father and his brother forced him to return to Deerfield to support the remaining family from the farm. One recalls, also, how before he returned to Deerfield he took one more fling, a trip to Europe with friends to visit the great galleries. His journals of the time abound with interestingly independent judgments of the pictures he saw. Leonardo he did not care for, he greatly admired the Dutchmen great and small, and frankly confessed his debt to Millet and Corot. When W. B. Closson asked him many years later whether he advised a European training for young American painters, Fuller promptly responded in the negative, and added, "I have seen the work of the great men. I remember it and it is all I want. I don't want to see it again."

When he settled down on the farm again, Fuller evidently had no idea of giving up painting. But the demands of the farm were too nagging and imperative to permit of serious work in the studio. From 1860, the year he returned to the farm, until 1875 the artist's hand had little opportunity to

and loyally approving, after the Boston manner. There followed eight productive and successful years before the artist's death occurred in 1884.

In the introduction to the exhibition catalogue Augustus Vincent Tack has written an interesting discussion of Fuller's



PRISCILLA BY GEORGE FULLER

use the brush, though his artist's eyes were doubtless gathering impressions. In 1875 the price of tobacco fell sharply and the farm was not supporting the family. That winter Fuller took to painting again and this time it proved an entirely successful profession. In February of 1876 Mr. Doll gave him an exhibition in his Boston gallery, and the interest it aroused if not sensational was, we are told, at least steadily

painting. Closson, who engraved several of Fuller's works, writes in the Fuller Memorial Volume, 1884, of the surprising strength of decision which painstaking study reveals in Fuller's mysterious figures, painted though they are with such delicately sensed gradations. Other friends of the artist have written of the unhesitating sternness with which he used to paint out accessories successfully labored over

TWO MORE EARLY PAINTINGS
BY HOMER

when he found that they interfered with the unity of the general effect. As a rule he painted his pictures first and named them afterward—or asked his friends to name them. If any portion of his painting was exclaimed over because of its cleverness he would paint it out. "If you go to the limit of your material, you have spent your force," he would say. Into the painting of these reticent, mystical pictures evidently went certain sterner qualities. S. G. A. Benjamin, writing of him in 1879 in *Art in America*, compares

IN the February BULLETIN the Museum had the pleasure of announcing and discussing the loan of one and the acquisition of two paintings in oil by Winslow Homer from his earlier time, i.e. before his sojourn in England. Now, following upon our publication of these pictures, comes forward most generously Mrs. William F. Milton with a gift of two additional early paintings by Homer, which have been hung in Gallery 12.



A RAINY DAY IN CAMP BY WINSLOW HOMER

him not ineptly to another New England mystic, remarking that a mind akin to that of Hawthorne is here striving for utterance.

In addition to the loans already announced, the following will also be shown: Maidenhood—Miss Bradley, owned by J. K. Newman; Winifred Dysart and Girl with Turkeys, from the Worcester Art Museum; Old Age—Mrs. Weatherbee, from the City Art Museum, Saint Louis; Miss Mary Chickering, belonging to Mrs. George L. Nichols; the Interior of a Negro Cabin, owned by Charles A. Coolidge; Gatherer of Simples, The Bird Catcher, and Girl and Calf, lent by Ralph Cudney; Hoeing Tobacco, from Theodore T. Ellis; Shearing the Donkey and The Gossips, from the Estate of Harry W. Jones; and Fedalma, lent anonymously. H. B. W.

The earlier picture of the two has been called *The Bathers* but Mrs. Milton gives the information that the correct title is *High Tide*.¹ Homer painted it in 1870 on the North Shore at Manchester-by-the-Sea. About this time he painted a companion picture, *Low Tide*, which showed bathers and a number of bare-legged children frisking on the beach. When Mr. Milton, having promptly bought *High Tide*, went to Homer's studio a year or two later to buy *Low Tide* also, he was told that the picture had been painted out and the canvas used over again for some new subject.

High Tide is one of those direct, unsophisticated observations so characteristic of Homer's early work. Three girls clad

¹Oil on canvas; h. 26 in., w. 28 in.

Signed: WINSLOW HOMER—1870.

in the modest bathing costumes of Mrs. Wharton's Age of Innocence have just come out of the water. The scene is painted just as it happened with an uncompromising drawing of the figures that is invigorating if a trifle brusque. The breaking wave is full of weight, and the little dog balances the arrangement entertainingly, though Homer would have been the last painter in the world to talk about arrangements. A picture entitled *The Bathers* which may be the demolished *Low Tide* was published,

another picture of bathing girls, published in *Every Saturday* in 1871, shows three girls standing waist-deep in the water, saying "Oh, Ain't it Cold!" and calling vividly to mind the drawing of girls playing in the water which the Museum bought a year or so ago.

The second painting, *A Rainy Day in Camp*,² dated 1871, takes us back again to the Civil War subjects which Homer had apparently not painted since the completion five years earlier of our *Prisoners from*



HIGH TIDE BY WINSLOW HOMER

engraved on wood, in *Harper's Weekly*, August, 1873, with a chatty article entitled *Long Branch, the American Boulogne*. It describes the routine of the day's gaiety at the then popular resort which President Grant was honoring with his presence. The beach is full of people and the reader is told that the two pretty girls in the foreground of the picture "illustrate the advantages of a costume adapted to a graceful exit from the bath," the bath which makes "dripping bedraggled and forlorn objects" of most of these "nymph-like creatures" of a few minutes before. In the background Homer has introduced the same figure which appears in our painting—a girl with hair streaming over her face, wringing the water from her skirt. Still

the Front. Mr. Milton bought the *Rainy Day* out of the artist's studio soon after it was completed, and it was shown in the National Academy Exhibition of 1872. The effect of this picture is one of extraordinary beauty combined with Homer's usual literal subject matter. Its beauty lies in the sensitive treatment of light and atmosphere, which while casting its spell retains in itself a wonderfully literal and careful notation of facts. The light is that of a day that has started rainy but now the sun is burning through. A cavalry encampment lies on a level plain. The straight row of tents betrays few signs of life. The horses stand quietly, hitched to the long

²Oil on canvas; h. 20 in., w. 36 in.

Signed: WINSLOW HOMER—1871.

bar before the tents. In the distance white mess-tents and a covered wagon appear like apparitions in the steamy light which drenches everything. Near by are gathered around a fire five imperturbable cavalrymen wrapped in their ponchos. A miserable mule tethered to a stake stands with his four feet huddled together and his tail flattened against the rain. H. B. W.

EMBROIDERIES AND LACES

AN exhibit to which there may be attached some historic or personal note of interest has great attraction to the casual museum visitor to whom the objects displayed in the cases so often mean little or nothing until the eye chances upon a table or chair of a type seen in some antique shop or New England farmhouse, or perhaps a fabric that recalls a shawl handed down from the third or fourth generation to the present-day owner. The human element always stimulates a responsive attitude whether it issues from a bit of papyrus in our own Egyptian galleries, recording the family life of a householder who lived centuries before Christ, or from a yellowed parchment in the document room of the British Museum relating the family gossip of England's bygone kings and queens.

This same atmosphere surrounds a recent gift of unusual interest presented by Mrs. Kalman Haas, which reflects all the pomp and ceremony associated with parliamentary officialdom in the realm of Great Britain. This is what is known as the Purse of the Great Seal of England, a receptacle about eighteen inches square,

heavily embroidered in high relief with the arms of England supported by the lion and the unicorn, wrought in metal thread—an exaggerated type of what is usually described as "stump" work or Stuart embroidery—the edge finished with heavy cord and a large galloon tassel at each corner. These bags appear in many portraits of England's

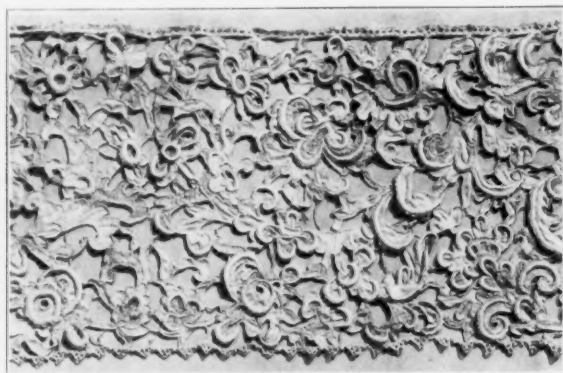
Lord High Chancellors, and the same type seems to have persisted through all the changing styles well into the nineteenth century, for the quarterings of the arms in the one presented to the Museum indicate that it dates from between the years 1714 and 1801, although the embroidery would suggest a much earlier date. Its counterpart is found in the portrait of the first Lord Somers (1716) and again, though less perfectly reproduced, in an earlier portrait dating from 1626.



PURSE OF THE GREAT SEAL OF ENGLAND
STUART EMBROIDERY, XVIII CENTURY

Another gift of historic interest is a garment of Venetian needlepoint from the wardrobe of Charlotte Cushman, one of America's foremost artists, who in the second quarter of the nineteenth century thrilled society with her dramatic impersonation of Lady Macbeth. This lace, presented by Mrs. William H. Bliss, who acquired it directly from the Cushman family, is heavy Venetian point, which the French term *gros point de Venise*, beautiful in quality and design and dating from the seventeenth century. When the Venetian lace fabric that had been developed in the convents for the embellishment of altar linens and the vestments of church prelates became secularized by the luxury-loving courts of Europe, it was to adorn

not only the rabats, garters, and boot-tops of kings' favorites, but as well to enrich the boudoir furnishings of the *grandes dames* who showed no hesitancy in loading their bed linen and dressing "toilettes" with the richest points. This kind of lace was made on a parchment pattern—of which few remain to us—such as is recorded in a seventeenth-century print of La Paultre (1676) where a lady of the period is shown holding in her hand a long parchment pattern on which she is working needlepoint lace.¹



NEEDLEPOINT LACE, VENETIAN, XVII CENTURY

Several other accessions worthy of note were recently acquired from the Keller Funaro sale and have been placed in Gallery H 17 with the Museum collection of sixteenth and seventeenth-century laces. One of these is a piece of *intagliatela* formerly in the collection of the Contessa Antolini and illustrated in Mme. Ricci's standard work on Italian laces (vol. 2, Pl. XVII). This piece, which may have been designed for an apron or possibly a hanging of some sort, is of a thin gauze-like material with insertions and edgings of cut-linen work designed in a simple floral pattern similar to those found in the early *punto in aria* and bobbin laces that were produced in the closing years of the sixteenth century. The pattern is outlined in fine gold thread enriched with paillettes or spangles.

Another important piece acquired at the same sale is a strip of *intagliatela* with

¹Cf. Bury-Palliser (1902), p. 165.

openwork medallions. While this type of cutwork suggests the more advanced technique found in the scrolling patterns of the later Venetian points, the work is, so far as can be determined, of the same period as the cut-linens with geometric motives. A possible explanation may be that this class of *intagliatela* was produced by workers who adhered to the old style of embroidery patterns which in the early sixteenth century were so often of the exquisitely drawn arabesque type combined with bird and animal motives, while others

placed their star, circle, or figure devices in rectangular spaces cut from the linen and thus evolved the more familiar geometric patterns that are today associated with the sixteenth-century fabrics.

One of the most charming pieces of embroidery that have been added to the collection of late, and which is now on exhibition in the textile corridor, is an early sixteenth-century *robe de la sainte Vierge* that for many years has been preserved in the Hôpital de Joinville (Haute Marne), a foundation which in the old days was protected by the dukes of Lorraine, but which suffered the fate of similar institutions when in 1905 the Law of Separation caused the eviction of the French *religieuses*. At that time this interesting document was purchased from the nuns of Joinville by Monsieur Hédouville and presented to his daughter from whom it was afterwards acquired. The material of the vestment is

of fine linen embroidered in gold and silk, the neckband bearing the words "memento mei mater dei" worked in fine gold thread. One side is patterned with all the instruments of the Passion combined with the sun and moon motives, while the reverse side bears the arms of the dukes of Lorraine and Guise together with those of Gueldres and of Penthièvre. The history of the piece states that it was made for René II, Duke of Lorraine, who married Philippine de Gueldres in 1506, which would place the work as of the time of Louis XII (1498-1515).

These recent accessions have been placed on exhibition in the corridor of ecclesiastical vestments on the second floor of Wing H.

In Gallery H 19 the exhibition of Kashmir shawls recently closed has been replaced by a newly arranged exhibit of the Museum collection of fine Brussels laces combined with the Lazarus Collection of fans. This small gallery with its three west windows overlooking the park creates a delightful setting for the display of these alluring frivolities of feminine adornment.

F. M.

A GREEK BRONZE HORSE

It is rare nowadays—perhaps once in a decade—that the soil yields us a really first-rate Greek work; and when it does there are many competitors, so that its acquisition is not easy. We are very fortunate, therefore, to be able to announce this month the purchase by the Museum of such a work of high quality—a bronze statuette of a horse, without doubt artistically the most important single object in our classical collection (height, $15\frac{3}{8}$ in. [42 cm.]; length, $14\frac{1}{4}$ in. [36.15 cm.]). For the present it has been placed at the top of the central staircase, just outside the Marquand Gallery, so as to be easily accessible to all visitors.

The horse is without rider, and is represented walking with head erect. The only serious loss is the tail, which we consciously need to complete the harmonious composition. In fact, it makes us realize how carefully planned the composition is, that this loss should be so acutely felt. There are

also missing the lower part of one leg, the hoofs of two others, part of one ear, and the eyes, which were inlaid, and there are some repairs on the legs. Otherwise the figure is intact. It is cast solid, weighing $25\frac{1}{2}$ lbs., and the patina where preserved is green.

It is difficult to describe in words the beauty of this piece; for it sums up, in a



HEAD OF BRONZE HORSE
GREEK, ABOUT 470 B. C.

way, the beauty of Greek art. If we can analyze it at all, we may say that the composition is singularly rhythmical, and the modeling has just that combination of realism and stylization which gives Greek art of the first half of the fifth century its distinctive character. The sculptor, we feel, understood perfectly the anatomy of a horse, and he could represent it correctly, but he also knew—what was much more important—how to translate what he saw and had learned into an artistic conception. This he did, first of all, by simplifying the modeling, by working as far as possible in large planes, by putting in all needful detail down to the veins, the teeth, the hair

on the hind legs, and yet never letting such details obtrude themselves; in other words, by never losing sight of the effect of the whole by his absorption in the particular. And, secondly, he brought to his work a strong stylizing instinct, which shows itself in the composition as a whole and in such features as the treatment of the mane and the sharp delineation of the skull bone.

horse conceived merely as a decorative scheme, but a living animal with a perfectly functioning body, studied from nature down to the minutest detail. And yet it is much more than a living animal. The artist's conception has endowed it with that additional quality which is so essentially Greek—a quiet beauty which removes it from the individual to the typical,



GREEK BRONZE HORSE
RIGHT SIDE

This decorative quality was the dominant note in early Greek art when correct representation had not yet been attained, and was only gradually lost in the increasing interest in realistic rendering. In our horse we get a perfect blending of the two conceptions. The decorative and the naturalistic are harmoniously combined, and neither is sacrificed to the other. The result for us is an astonishing combination of vivacity and rest. The horse is full of animation. We feel it particularly in full front view when he is marching gaily toward us. There is here no abstraction of a

from the personal to the impersonal, and which makes it so curiously restful compared with later creations, even with such masterpieces as Colleone's horse by Verrocchio, Donatello's Gattamelata, or the Degas horses.

The distinctive style of our horse makes it easy to date it fairly accurately. We have for comparison, on the one hand, the later of the marble horses in the Akropolis Museum in Athens (Nos. 700 and 697), which were found in the Persian débris on the Akropolis and are generally dated between 500 and 480 B.C.; and we have,

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on the other hand, the horses from the Olympia pediments, which we know were executed around 460 B.C. Our bronze horse easily takes its place between these two, for in spite of its similarity to the Akropolis horses it is clearly more advanced in modeling; it shows no traces of archaism in the formation of the eye or the modeling of the chest such as even No. 697, the more

450 B.C. (cf. Gardner, *Types of Greek Coins*, Pl. II, 11 and 32)—to which our horse also bears a marked resemblance—shows that the parallelism is closest around 460 B.C. And since numismatists claim that the coins generally fall ten years behind the sculpture¹ this clue would also point to 470 as the likeliest date.

With regard to the original composition,



GREEK BRONZE HORSE
LEFT SIDE

advanced of the two Akropolis examples, still has. And it is certainly not so naturalistic as the Olympia horses. Furthermore, comparison with the horses of the chariots or riders on Syracusan coins from 500 to

¹This information I owe to Edward T. Newell.

²It is best to suppose that the strap which passed through it connected with the top of the neck rather than with the mouth, for it is too low for the latter, and would make an ugly line cutting through the head (for such second lower straps of bridles cf. the horses in the Tomba delle Bighe [Poulsen, *Etruscan Tomb Paintings*, fig. 21]).

³There is another hole at the top of the head which is rather a puzzle. It could not have been for a tied-up forelock, for the latter is clearly cut short, unless a portion of it was left long on

we have a number of alternatives.² There is a hole part way down the neck³ which suggests that there was originally a bridle, and the rendering of the mouth shows that it was being pulled by reins.³ The horse

purpose to be tied together and to stand up as an effective decorative feature; as e.g. on the vase in Gerhard, *Auserlesene Vasenbilder*, II, Pl. CVII, where, however, the rest of the mane is long too. Similar holes on the Akropolis horses are generally explained as serving for the attachment of meniskoi or pikes for protection against birds. But the small size of our horse would presuppose that it was erected indoors. A plume might have been a pleasing addition, but we have to my knowledge no parallels in Greek times, though Oriental and Roman examples are known.

was, therefore, not complete in itself. But how are we to reconstruct it in our minds? Had it originally a rider sitting on it (like No. 700 of the Akropolis)? Or a rider standing by its side (presumably like No. 697 of the Akropolis, on the analogy of the base No. 571 also found on the Akropolis, which shows hoofs of a horse and feet of a man in such a position; or like some of

With regard to the school to which it is to be assigned, the only evidence we have is the similarity to the Akropolis and the Syracusan horses, which points to an Attic or south Italian origin. Comparison with contemporary horses on coins from northern Greece (cf. Gardner, *Types of Greek Coins*, Pl. III, 3, 5) and elsewhere makes the resemblance to these two types only



GREEK BRONZE HORSE
SHOWING TREATMENT OF MANE

the horses on the Parthenon frieze)? Or is it part of a chariot group (like the horses on the Syracusan coins)? There are no traces on the back of the horse which would suggest that a rider was originally seated there (unless we take a lack of detailed modeling here as such an indication). And if a horseman stood by its side we might expect its head to be slightly turned, as in the cases above mentioned. This is only negative evidence, but coupled with the striking similarity of pose to the coin types, it makes the alternative of the chariot group perhaps the most probable.

the more striking. The quiet distinction, elasticity, and lightness of our horse conform with what we associate with Athenian workmanship; and if the horse is indeed Attic, and dates from around 470 B.C., it is impossible not to go one step further in our surmises. We know of an Athenian sculptor of just that period who excelled in representing horses. His horses were celebrated the world over, and he was even engaged by the Syracusan tyrant Demonides for the making of the horses in a chariot dedicated at Olympia (cf. Pausanias, VI, 12). Is it possible that our horse

is part of a small model of such a chariot group by the famous Kalamis? Or of a dedicatory offering on a small scale?

And before we leave the realm of guesses we may indulge in one more imaginary picture. The most famous chariot group of Greece for us is the one of which the Delphian charioteer formed part (dedicated perhaps by a Syracusan prince). Only insignificant parts of the horses are left, not enough to form any kind of picture of them. Our horse being of about the same period, possibly also from a chariot composition, can help us visualize the whole group as it stood high up on the slope of the sacred precinct. Certainly horses of the type of ours would compose well with the charioteer, for both have the same fine distinction—a mixture of lingering stiffness and subtle differentiation—which gives them their peculiar charm. At all events,

we know better now than we ever did before the style of horse produced in the second quarter of the fifth century, a period famous for its animal sculpture. And we have come to know in actuality the immediate predecessor of the Parthenon horses. He has not yet the easy gait and the grandeur of his descendants; but for rhythmical grace he could not be surpassed. And this is the very quality for which the great Kalamis was famous, as we know from the following interesting comment by Dionysos of Halikarnassos (*De Isokrates*, p. 522R): "I think that it would not be wide of the mark to compare the oratory of Isokrates to the art of Polykleitos and Pheidias, with its grandeur and breadth of style and sublimity, and that of Lysias to the art of Kalamis and Kallimachos, with its delicacy and grace."

G. M. A. R.



DAUMIER AS A LITHOGRAPHER

THE central gallery in the current exhibition of lithographs being devoted to the work of Daumier, a few words about him are in place.

Each period in the history of the graphic arts is dominated by the work of some one school or group of men who in some mysterious manner managed to produce a body of original work which is always immediately thought of when that period is mentioned, and, prints being a sort of international literature, the dominant group is rarely found twice in the same country. The sixteenth century's important original prints in retrospect seem overwhelmingly German, the seventeenth's Dutch, and the eighteenth's Italian. In the early years of the nineteenth century the one great outstanding figure was a Spaniard, but from about 1830 until 1880 there would seem to be little doubt that the great body of important original prints was produced by Frenchmen. Of all the many who made prints in Paris during these fifty years, Daumier is probably the least known outside of France, but it would seem nevertheless that there is reason for believing him to have been one of the most significant of them all. The reasons for his comparative lack of renown among collectors are many and too complicated to be unravelled in the columns of the BULLETIN; but in so far as they throw light upon a number of things in general, it is worth while to advert shortly to several of them.

Daumier was a comic draughtsman and political caricaturist whose work appeared in the daily and weekly papers. The ordinary impressions in the papers were too common for collectors to take seriously, and their price was too small for collectors to treat them with respect. For practical purposes there were no proofs, at most but the number necessary for the editorial rooms and the censor's office—and these, having been treated as only editors and censors know how to treat proofs, are rarely in a condition to produce anything but tears. The stones were also, sometimes, printed upon thick white paper, and the prints on this, always pulled after the

legends and titles and numbers had been added, and sometimes after they were changed, were issued in albums, many of which were grossly colored by hand, and all of which were sold at small prices. As the only Daumiers that anybody could have could be had by everybody, at the same time and practically for the asking, there was no particular kudos in anybody having any of them. It was always said that the "quality" of the available impressions was not good enough to warrant properly careful collectors having them in their portfolios, although as matter of fact this wasn't quite true, many of the impressions being extraordinarily fine, the poor quality being merely a matter of comparison of paper, of "newsprint" vs. "Whatman," "japan," or "china." In any event it worked, and the foreign collector ignored Daumier. Then, so far as the French themselves were concerned, Daumier's work had to face an ordeal of another kind. Being a political cartoonist and a social caricaturist who devoted his talents to making fun of the Government and to depicting the bourgeois scene, the upper classes never could abide his work—either it was an attack upon them or it dealt with "vulgar people" and in either case it was not in good form to exhibit any interest in it. As time has gone by and politics and manners and costumes have lost their immediacy of interest, the people who make opinion have been free to change their opinions. In the 1830's Daumier was the most determined antagonist the Royalist party had, and naturally they disliked his work. In the 40's he had his little say about the Napoleonic group, and so, naturally, under the Empire nice people didn't think his work polite, though they admitted merit in his attack upon Louis Philippe. In the early 70's he was a bit of a Communiard and the Conservatives thought him dreadful. And so when Manet and Couture quarreled, and the younger man went out into the world, through with any further teaching, the final insult that Couture hurled at him as he disappeared was that unless he was careful he would be the Daumier of his time. It was a dreadful accusation, a sort

of damning to the nethermost of the artistic hells.

This state of opinion under the pressure of social and political interests has been most wonderfully exemplified in the history of the criticisms which learned authors have devoted to him since his death. In 1882 M. Arsène Alexandre wrote a life which was bulky and contained many illustrations

Napoleonic legend. Both M.M. Alexandre and Bouchot passed the formative years of their lives under the Empire. In 1904 M.M. Hazard and Delteil produced their great and invaluable catalogue of Daumier's lithographs, and in their introduction they say that although his work after 1850 was never "banal," it was marked by "lassitude" and showed a failing interest in



CONSEIL DE GUERRE
BY HONORÉ DAUMIER

—but of the three prints reproduced which Daumier made after 1860 two had to do with the War of 1870 and were madly patriotic. In the early 1890's there was a great retrospective exhibition of lithographs in Paris and because of it M. Henri Bouchot wrote what is as yet the standard French history of lithography. He dismisses Daumier after 1840, i.e., after he ceased to attack the Orléans government, and lays all his emphasis upon the greatness of Raffet, the man who was the principal pictorial propagandist for the

lithography, its quality no longer being good. In this judgment there was more than a trace of Second Empire thought, and a great deal more of the tradition that a lithograph to be a good lithograph must be elaborately worked over and full of jet glossy blacks—as a scandalous friend in Paris once said, it must contain "des beaux noirs pour les bourgeois." But after all, the blacks weren't necessary, as Whistler in his turn had to prove years after Daumier stopped work. And now just recently comes the learned and acute Emil Fuchs,

the great German historian of caricature, with four volumes of text and facsimiles of Daumier's work, published in Munich since the late war. He gives 216 facsimiles of lithographs, 72 of the period down to 1851, 72 between 1852 and 1860, and 72 between 1861 and 1872; that is to say, the foreigner who has no French political tradition and no French notions about what constitutes a good lithograph, but a very keen and intelligent eye for drawings and pictures throws the emphasis precisely upon the part of Daumier's work that the French have always neglected because of preconceived ideas that have nothing to do with art. It is even more amusing than these figures show, because precisely in the heart of what the French have always considered the poorest part of Daumier, the two years 1864-5, Fuchs finds the material for no less than 36 of his facsimiles.

When it is considered that Daumier's last lithograph was made in the autumn of 1872, so that more than fifty years have gone by since it was printed, and that his active career spread over a period beginning just prior to 1830, so that his work has been before the public for more than ninety years, such differences in opinion about its merit are matter for serious cogitation by any one who is interested in the development of artistic reputations. When he died in 1879, Daumier was regarded by all but a little group of painters and personal friends as merely a journalistic draughtsman who had long outlived his vogue. To-day there are many volumes devoted to his work and more than one acute critic considers him to have been not only one of the greatest artists of his time in any medium but one of the great outstanding graphic artists of all time. The best survey that has yet appeared of nineteenth-century prints, and it is written by a man unusually familiar with the prints of past time, says bluntly that "what Dürer was to engraving and the woodcut, and Rembrandt and Goya to etching, Daumier was to lithography."

Even were it not for his lithographs Daumier would still be one of the most important of modern graphic artists, because, although they are very little known, he

produced almost one thousand woodcuts, among which are to be found some of the most astonishing designs produced in the medium since the middle of the sixteenth century. The only men who, until quite recent times, can be compared to him among the moderns are Menzel and Keene, but the dry crackling virtuosity of the one and the good fellowship of the other never permitted either of them to achieve the complete and notable seriousness of artistry that is visible in many of the little cuts which Daumier so casually contributed to the *Charivari* and *Le Monde Illustré*.

It is interesting to notice that many of the so-called woodcuts of Daumier's earliest period, and many of the "lithographs" which he made in the 'sixties, are neither one nor the other. The full-page "woodcut" cartoons which came out in *Charivari* in 1834 are primitive "chalk plates"—a process still or recently in use in some of our provincial newspaper offices. The "lithographs" are Gillotypes, a species of early, but quite autographic, "process" in which as yet the camera was not used. A number of these prints are among the finest designs that Daumier produced, but as yet they have failed to get the recognition that is their due, people scoring them as being unsuccessful "woodcuts" or "lithographs" when they should rather applaud them for what they are. At the very end of his career Daumier made several drawings for reproduction by "photo-mechanical process," and were it not for the unreasonable and unreasoning disdain that people have for "process" in any of its forms, these would rank among his most notable works of art.

But to return to Daumier's lithographs, which after all are the things with which we are busied for the moment, it must be remembered by anybody looking at them for the first time that his profession was that of journalist-draughtsman, and that he was forced by the conditions of his work to produce such a number of prints as no other artist of more than mediocre ability has ever put forth. When it is said that he made approximately four thousand lithographs in less than forty years, an average of one lithograph every third day, some

idea of the stress under which he worked may be gained. Naturally, under such circumstances, it would be demanding too much to require that all his work should be important or even good—that it should have satisfied the purpose for which it was made is marvel enough. The average, however, was high and the occasional item quite wonderful enough for even the most determined and relentless hunter of beautiful drawings, for that is what they were. They were not drawings of beautiful subjects, they were not in any way charming in the sense that that word has had thrust upon it by collectors of other and less masculine things, but the drawing in them was beautiful in itself, in a way that is extraordinarily rare, and for parallels to which one must go back into the seventeenth century. Loose and easy, Daumier's hand was not in the least interested in the minute reporting of details. Unlike many men who, metaphorically, arrange figures in columns and then seek to add them up, Daumier arranged his figures in space and as themselves a part of space—a thing that can never be accomplished by the bookkeeping methods in vogue in drawing schools. He couldn't have stippled in the left foot of Laocoön if he knew that he were to be shot for his contumacy. In the beginning, as most young men do, he drew form, and there was even a period in his life when his work was almost pedantic; but as time wore on and he gained control over what he wanted to do, he ceased to draw form in any sense that is received in the academies. He drew movement and light and masses, and ever he increased his power to make lines reveal all three, in his final development producing masterpieces of the purest water. A lot has been said and written about etching as a peculiarly linear medium, but few etchings of modern times can be shown in which the line is so intelligently a moving thing as in Daumier's lithographs of the 1860's.

By dint of long keeping at it Daumier at length achieved such an absolute mastery over his process that he was able to do unconsciously things that most men are able to achieve only by deliberate concentration. His stumpy lithographic crayon had be-

come so much a part of him that he gave it no more thought than men give to their tongues in ordinary conversation. It thus came about that by the time he was fifty he was able to devote his entire attention to the things that lie over and beyond any question of medium, during the last ten years of his active life devoting himself as no other man of modern times, except possibly Ingres, to the problems of pure draughtsmanship. It is to this, probably, as much as anything, that in the final analysis he owes the neglect that has always been meted out to his later work by collectors and graphic artists and the extraordinary respect in which it has been held by painters and students of design. The etchers and lithographers, and in their wake the collectors, have always approached prints from the technical side, asking themselves not so much whether a print was a great drawing or design as whether it was a fine etching or a fine lithograph. They have reveled in complexities and minor details, compared impressions, talked of biting and printing and all the other things that make print collecting such a fascinating and utterly harmless in-door sport—like the audience coming out of Carnegie Hall, discussing the million and one things that audiences always discuss—and also, like those audiences, rarely or never cutting through to the core of the matter and discussing the art of the composer. The very fact that Daumier forgot all about the little beginner's difficulties and never wrestled with them any more has meant that the people who are still absorbed in those difficulties find his work uninteresting. Even more, having forgotten all about them and with his mind on other things, Daumier no longer observed the tidy rules of the technicians and grammarians—just as the great author no longer finds it necessary always to have a subject, a verb, and a predicate between his initial capital and his period, and really doesn't care anything at all about the rules which require the use of the subjunctive. In the event Daumier was much like Humpty Dumpty in his wonderful conversation with Alice, except that he was never contemptuous or scornful about it. You remember how it goes—

"There's glory for you!"

"I don't know what you mean by 'glory,'" Alice said.

Humpty Dumpty smiled contemptuously. "Of course you don't—till I tell you. I meant 'there's a nice knock down argument for you!'"

"But 'glory' doesn't mean 'a nice knock down argument,'" Alice objected.

"When I use a word," Humpty Dumpty

said in rather a scornful tone, "it means just what I choose it to mean—neither more nor less."

"The question is," said Alice, "whether you *can* make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master—that's all." And at that Alice was too much puzzled to say anything. W. M. I., Jr.

ACCESSIONS AND NOTES

A BRONZE STATUETTE BY BOURDELLE. A powerful example of the art of the distinguished French sculptor, the friend and disciple of Rodin, Emile Antoine Bourdelle (born 1861), has recently been purchased and may be seen in Gallery 11:8. It is a bronze statuette of Heracles drawing his bow against the Stymphalian birds. The bronze is one of an edition of six, and is a variant of a marble statue, almost life size, in the collection of Prince Eugene of Sweden. The bronze statuette was shown at a large exhibition of the master's work at Prague in 1909, in New York in 1913, and at Glasgow, Scotland, in 1921.

Bourdelle has always been interested in the primitive periods of art, especially in archaic Greece and Romanesque France; added to this is his enthusiasm for Rodin and the nervous energy of late Renaissance forms. His style is thus characterized by a conscious return to archaic forms, together with pounding energy of movement and a certain sophisticated savagery of spirit.

ART ASSOCIATIONS IN CONVENTION. The American Association of Museums, distinctively an organization of those interested in museums of all kinds—science, history, or art—as trustees, directors, and staff workers, will hold its Eighteenth Annual Meeting in Charleston, S. C., on April 4, 5, and 6; The American Federation of Arts, an organization devoted wholly to the arts and including artists, art teachers, and art institutions in its membership, will convene for its Fourteenth Annual Meeting from May 23 to 26 in St. Louis, Mo.

The year 1923 marks the one hundred and fiftieth anniversary of the establishment of the first museum in America, The Charleston Museum, founded in 1773. The meeting in Charleston promises to be as interesting and unique as the occasion is important in museum history. To read the preliminary program is sufficient to make any museum worker realize the rare opportunity afforded to enjoy the natural beauty, wealth of historical associations, and architectural delights of this hospitable southern city. Nothing seems to have been omitted by the local committee that could add to the pleasure or profit of the members attending.

A LOSS TO ART EDUCATION. New York has recently lost through death two men of outstanding importance in the field of art education, Professor Arthur Wesley Dow of Teachers College, Columbia University, and Dr. James Parton Haney, Supervisor of Drawing in High Schools of the New York public school system.

Trained as an artist, and with experience as Curator of Japanese Art in the Museum of Fine Arts, Boston, Mr. Dow began his work as a teacher at Pratt Institute in 1895, and had been connected with Columbia University, as professor, since 1904. His influence, directly and indirectly, upon the study of drawing and design has been of the greatest, and his "method" of teaching has been widely embraced in schools throughout the country.

Dr. Haney, who was educated as a physician, since 1895 had associated himself with the school interests in New York, and,

through his energy and enthusiasm, had identified himself and the schools with the thing which claimed his greatest interest, industrial art training. His part in the organization of the School Art League, which devotes itself to the furthering of the interest of young people in art, has been of the greatest value, not only through the accomplishment of the purpose of the League, but in the stimulus it has given everywhere.

Both Professor Dow and Dr. Haney have been frequent contributors to the literature of their subjects.

MEMBERSHIP. The recent increase in the higher grades of membership as well as that of the Annual Members has been a source of great satisfaction as well as an expression of interest in the Museum.

This year 550 persons have become members in the classes indicated herewith: Fellows for Life 3, Contributing Members 1, Fellowship 4, Sustaining 84, Annual 467.

Many of our Fellowship Members, paying an annual contribution of \$100, will soon be eligible for election as Fellows for Life, when their subscriptions in the aggregate amount to \$1,000.

At a meeting of the Board of Trustees, held March 19, 1923, the following persons, having qualified, were elected in their respective classes:

FELLOWS IN PERPETUITY, Mr. and Mrs. William A. Moore.

FELLOW FOR LIFE, George Haviland.

FELLOWSHIP MEMBER, Mrs. Madeleine Ehret Ottmann.

SUSTAINING MEMBERS, Mrs. Henry Abbott, Bernard Beinecke, Mrs. John G. Bergquist, Max G. Cohen, Sol. A. Cohn, Mrs. Arthur E. Corbin, Mrs. S. P. Crabbe, William C. Dickerman, Mrs. Allen B. Forbes, Amedeo I. Funaro, Mrs. B. W. Gage, Mrs. Henry E. Gibb, Mrs. L. B. Gillchrest, Miss Mary A. Guild, Mrs. Victor Guinzburg, Morris Hadley, Mrs. Carter Herndon, Mrs. L. Dean Holden, Miss Margaret C. Hurlbut, Mrs. George Franklin Jernigan, Grant McDonald, Mrs. J. Rogers Maxwell, Mrs. Van S. Merle-Smith, Mrs. A. Graham Miles, Mrs. A. Hennen Morris, Mrs. A. Henry Mosle,

Mrs. George L. Otis, Mrs. James H. Paris, Charles A. Platt, Mrs. Ernst Schelling, Mrs. F. K. Sheesley, Mrs. H. N. Slater, Mrs. H. Nelson Slater, Mrs. J. Henry Smith, James Burtis Van Woert, Mrs. Clarence C. Vernam, Mrs. Joseph Walker.

ANNUAL MEMBERS were elected to the number of 191.

TWO PIECES OF ENGLISH WALNUT. No one who has studied or lived with fine old furniture can help getting a sense of living personality from it. There is a feeling of satisfaction in coming into contact with it that is not unlike the reaction experienced on meeting a human being mellowed and broadened by years of right living and thinking. "Contrariwise," a made-up, tinkered, or botched piece will produce a feeling of suspicion and distrust similar to that created by a mind or personality deformed or maimed in the battle of life.

One finds this personality very strongly marked in good pieces of the early eighteenth century, when under the reign of Queen Anne English furniture became for the first time in almost a century a really native product. We have a particularly good example of this in the walnut settee¹ just acquired by the Museum, which was made probably about the years 1715-1720, just as the larger lines of the Georgian style were coming into vogue. Viewed from the side, the piece seems about to move forward under the thrust of its back legs, standing, as it were, gripping the ground. The line of the arms, too, is instinct with life as if making them ready to hold and cradle those who trusted to them. Fine patine, mellowness of edge, and good proportions, all of these attributes of a fine old piece are there, the last in particular testifying to the spirit of the age which produced it. The shaping of the back should also be noticed, as it is particularly good, but in doing so one should also see it covered with the generous pattern of a Genoa velvet, or a fine panel of needlework for which it was intended.

A walnut side-chair² some thirty years

¹Acc. No. 23.65. H. 42½ in., L. 64 in., D. 23 in. Gallery H. 22.

²Acc. No. 23.50. Gallery H. 22.

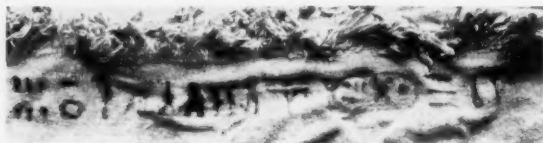
older, also just acquired, shows the style that Daniel Marot, designer to William of Orange, introduced into England. The richly carved back and early cabriole leg betray its Continental parentage. Chairs of this sort were probably made in the main by Dutch craftsmen working in England. The type occupies a place of importance in the development of native styles, but as with so much of the furniture of the period, they are not really English in feeling and seem somewhat out of place on British soil.

TUTANKHAMEN'S REIGN—A PIECE OF MUSEUM EVIDENCE. In the Eleventh Egyptian Room there is an antiquity which has a very particular interest at this time—part of a linen sheet, inscribed in black ink along one edge with a single line of cursive hieroglyphs. The inscription reads, from right to left: "The Good God, Lord of the Two Lands, Nebkheperure, beloved of Min: linen of the sixth year." Here we have the only date that has so far been found for the duration of the reign of the Pharaoh Tutankhamen, who is called in the inscription by his prenomen, Nebkheperure. It is tantalizing that in all the places where we might expect to find dates for this reign, as on the important stele set up by Tutankhamen, the particular part of the inscription giving the year in which the objects were made has been obliterated. Hence this piece of evidence that Tutankhamen reigned at least six years is very

important. How much longer he held the throne is yet to be determined.

This inscribed piece of linen was found by Theodore M. Davis in 1908 in the Valley of the Tombs of the Kings at Thebes. Together with linen headdresses, mummy bandages, floral collars, bags of flour, meat offerings, and clay sealings, it was part of the funerary furnishings of a tomb of the reign of Tutankhamen. The clay sealings, stamped with the name Tutankhamen or the official device of the priests of the royal cemetery, were used originally to seal boxes or vases, just as in the case of those found by Lord Carnarvon in the recent excavation of Tutankhamen's tomb, and they were probably torn off by thieves in their search for valuable objects enclosed. Evidently all this material had been discarded by thieves who robbed some royal tomb in the Valley of the Kings some time after the sixth year of Tutankhamen's reign, about 1350 B. C. Later the priests of the necropolis, discovering the pillaged tomb, gathered up the scattered objects, considered worthless by the thieves, who were looking for precious materials, and packed them for safe keeping all together in large jars which they reburied near by in the hillside, where Mr. Davis found them.

Some of these jars shown in a wall case in the Tenth Egyptian Room, a selection of their contents exhibited in one case in the Eleventh Egyptian Room, and many more similar objects not at present on exhibition, were presented to the Museum by Mr. Davis in 1909.



LINEN INSCRIBED WITH THE
PRENOMEN OF TUTANKHAMEN

LIST OF ACCESSIONS AND LOANS

MARCH, 1923

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (At Top of Central Staircase)	*Hydria from Kertsch, Greek, V-IV cent. B.C.; bronze horse, Greek, abt. 470 B.C.	Purchase.
CERAMICS.	*Collection of fragments (123) of ceramics and glass, excavated at Samarra, Mesopotamian, IX cent.; gallipot and cup, Tzu Chou ware, Chinese, Sung dyn. (960-1280); glazed pottery tiles (4), Tunis, XIV cent.; porcelain vases (2), Dutch (Delft), early XVIII cent.	Purchase.
(Floor II, Room 5)		
(Wing E, Room 14)		
(Wing H, Room 14)	*Salt-glaze plate, English, middle of XVIII cent.; urn and vases (2), hard paste porcelain, French, abt. 1825.	Gift of Mr. and Mrs. William A. Moore.
	*Collection (22) of stoneware and porcelain, made at the Haviland Manufactory in France, between 1870 and 1886.	Gift of George Haviland.
CLOCKS, WATCHES, ETC. (Wing J, Room 11)	Wall clock, by Fieffe, French, middle of XVIII cent.	Purchase.
COSTUMES. (Wing H, Room 20)	Orphrey, Florentine, XVI cent.	Purchase.
	*Cashmere shawl, Indian, first half of XIX cent.	Gift of Mr. and Mrs. William A. Moore.
CRYSTALS, JADES, ETC. (Wing E, Room 8)	Jade disk, Chinese, Han dyn. (206 B.C.-220 A.D.).	Purchase.
DRAWINGS.	*Collection of drawings of vehicles, American, 1850-1905.	Gift of William Brewster.
FANS.	*Fan, Chinese, abt. 1800; fan, French, abt. 1800.	Gift of Mr. and Mrs. William A. Moore.
GLASS.	*Decanters (2), toddy glass, and wine glasses (6), English, late XVIII cent.	Gift of Mr. and Mrs. William A. Moore.
JEWELRY.	*Carnelian seal with cipher of Pierre Vallette, early XVIII cent.; mourning rings (2), gold, inscribed Ann Minot, 1758, and Mary Vallette, 1762,—American.	Gift of Mr. and Mrs. William A. Moore.
METALWORK.	*Silver box, first half of XVIII cent.; silver box, Amsterdam, middle of XVIII cent.,—Dutch; steel forks (3) with bone handles, late XVII cent.; snuffer stand and snuffers, European or American, late XVII cent.; hot-water dish and plates (6), pewter, first half of XVIII cent.,—English; bowl, maker, I. K., latter half of XVII cent.; tankard, early XVIII cent.; mug, by George Fielding, New York, first half of XVIII cent.; teaspoons (2), by Meyer Myers, New York; spoon, by William Grigg, New York; salt-spoon, makers, T. & H., New York (?), third quarter of XVIII cent.; teaspoon, maker, Samuel Tingley, New York, worked 1767; creamer, maker, William Gilbert, New York, worked	

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	1783; sugar bowl, maker, probably William Gilbert, New York; ladle, table-spoons (4), teaspoons (4), salt-spoons (2), maker, Daniel van Voorhis, New York, late XVIII cent.; pudding bowl, XVIII cent.; table-spoons (2) and tea-spoons (2), maker, W. G. Forbes, New York, early XIX cent.—silver; brass andirons (2), mortar and pestle, and warming pan, late XVIII cent.,—American.....	Gift of Mr. and Mrs. William A. Moore.
	*Brass and silver bowl, Venetian, XV cent.; gilded copper ewer, Asia Minor, late XVII or early XVIII cent.; silver-gilt chalice, by Caspar Riss von Rissenfels, Augsburg, late XVII or early XVIII cent.; silver beaker, parcel gilt, 1737-1739; silver tray, parcel gilt, by Peter Rams, 1737,—German (Augsburg); silver tea-caddies (2), by Christoffer Fabritius, Danish, 1758; silver coffee-pot, Flemish, 1771; silver tureen with cover and tray, maker, F.R. (Paris), 1780-1781; ormolu wall sconce, late XVIII cent.; bronze fireplace fender, by Barye, second half of XIX cent.,—French; silver chamber candlesticks (2) maker, P. Z., middle of XVIII cent.; silver candlesticks (2), maker, J. R. (Stockholm), 1760; silver creamer, maker, I. F. G., early XIX cent.,—Swedish....	Purchase.
MINIATURES AND MANUSCRIPTS.....	*Miniature portraits (4): Augustus Vallette van Horne (1765-1853), Elizabeth van Horne (1771-1852), Levinus Clarkson (1765-1845), David Clarkson (1795-1867), artists unknown,—American....	Gift of Mr. and Mrs. William A. Moore.
PAINTINGS.....	*Saint Ursula and Virgins, Italian (Venetian School), XIV cent..... *Portrait, General Matthew Clarkson, by Samuel L. Waldo, New York, 1783-1861; portrait, Sarah Cornell, artist unknown, 1802-1867,—American.....	Purchase. Gift of Mr. and Mrs. William A. Moore.
(Floor II, Room 12)	Two paintings: High Tide, and Rainy Day in Camp, by Winslow Homer, American, 1836-1910; *Portrait of Mrs. William F. Milton, by Abbott Thayer, American, 1849-1921.....	Gift of Mrs. William F. Milton.
(Floor II, Room 12)	Nature and Imagination, by Max Bohm, American, dated 1919.....	Gift of Mrs. Mary B. Longyear.
PRINTS, ENGRAVINGS, ETC.	*Collection (1,745) of prints of Peace and Plenty, by George Inness..... *Print each of the Foibles of Yesteryear, Vanities of Men, and Milady's Treasures, made by Pathé Exchange, Inc.	Gift of the Kemper-Thomas Company. Gift of the Pathé Exchange, Inc.
REPRODUCTIONS.....	*Watercolor copies (4) of metopes from Temple of Thermos, archaic Greek.....	Purchase.

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
SCULPTURE..... (Wing E, Room 11) (Wing J, Room 13) (Floor II, Room 8)	Head, in wood, of Youthful Buddha, Cambodian, XII cent.; marble reliefs (2), Gothic, Flemish, abt. 1400; bronze statuette, Heracles, by Bourdelle, French, modern.....	Purchase.
TEXTILES..... (Floor II, Room 3)	Rug, Hispano-Moresque, early XV cent. *Linen sheet, woven by Judith Jay, early XVIII cent.; patchwork quilt, early XIX cent.,—American..... *Embroidered silk scarf, Chinese, XIX cent.....	Purchase. Gift of Mr. and Mrs. William A. Moore. Gift of Mrs. Henry Cole Quinby.
(Wing H, Room 19) (Wing H, Room 19)	Silk tassels (2), American, modern..... Sample of printed crepe Ronan, American, modern.....	Gift of Edward Maag. Gift of Cheney Brothers.
WOODWORK AND FURNITURE..... (Wing E, Room 14) (Wing H, Room 22) (Wing J, Room 11A)	Carved cypress door, Syrian (Damascus), XV cent.; walnut settee, English, 1710-1720; console table, and mirror, Italian, late XVIII cent..... *Armchair, 1700-1710; spinning wheel, XVIII cent.; winged chair with horse-hair upholstery, 1785-1790; sideboard, Sheraton influence, and Pembroke table, 1790-1800; knife-boxes (2), late XVIII cent.; side-chair, armchairs (2), from workshop of Duncan Phyfe, and Pembroke table, by Duncan Phyfe, 1800-1815; side-chairs (2), abt. 1830,—American.....	Purchase. Gift of Mr. and Mrs. William A. Moore.
CERAMICS..... (Floor II, Room 5) (Wing H, Room 14)	Vases (2), Chinese, Tang dyn. (618-906 A.D.)..... Collection (33) of majolica, Urbino, Deruta, Castel Durante, and Gubbio, Italian, XVI cent.....	Lent by Diedrich Abbes. Lent by William Randolph Hearst.
METALWORK..... (Floor II, Room 22)	Silver porringer, by Jacob Boelen, American (New York), 1654-1729.....	Lent by Hon. A. T. Clearwater.
PAINTINGS..... (Wing E, Room 10)	Buddha with Fugen and Morgen, Japanese, XV cent.....	Lent by Mrs. Louis V. Ledoux.

CALENDAR OF LECTURES

APRIL 1—APRIL 29, 1923

April 1	The Genius of American Art—European Influences	Royal Cortissoz	4:00 P. M.
8	The Genius of American Art—The Emergence of a School	Royal Cortissoz	4:00 P. M.
14	Johannes Vermeer (Lecture for the Deaf and Deafened)	Jane B. Walker	3:00 P. M.

An Outline Course in the History of Painting, by Edith R. Abbot, Saturdays, at 11 A. M.
Story-Hours for Children, by Anna C. Chandler, Sundays, at 2 and 3 P. M.

Study-Hours on Practical Subjects, by Grace Cornell—For Practical Workers, Sundays, at 3 P. M. through April 22; For Manufacturers and Designers, Fridays, at 10:00 A. M. through April 20; For Members, Saturdays, April 7 and 21, at 10:00 A. M.

* Not yet placed on Exhibition

THE BULLETIN OF THE
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ANNUAL MEMBERS, who pay annually	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays. Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum. PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS, are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half-hour before closing time.